

THE Journal AND OF THE AIR

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THE ASSOCIATION FOR EDUCATION BY RADIO

Honors and Awards

Marshall Earns Highest Award

The Division of Radio and Television for the Chicago public schools calls attention to the announcement of the *McCall's* First Annual Awards for Outstanding Public Service, appearing in the January, 1952 issue of *McCall's Magazine* and listing Elizabeth E. Marshall as national winner of the Top Award for her work in coordinating school with home and community through radio and television.

Mrs. Marshall, assistant director of radio and television for the Chicago public schools and state radio-television chairman for the Illinois Congress of Parents and Teachers, was named "Top Radio-Television Woman of the Year" for 1951. Her entry, which included samples of student work motivated by broadcast listening, spoke so eloquently for the use of radio by the Chicago public schools, that it swept all three categories of service primarily for children, service to women, and service to the community in general.

This award is all the more significant in that Mrs. Marshall is a "product" of the Chicago Public Schools—having attended Brentano elementary and Carl Schurz high schools, as well as being a graduate of the Chicago Teachers College and the University of Chicago.

Dunham Given SBC Award

Dr. Franklin Dunham, chief of radio and television, United States Office of Education, was presented the School Broadcast Conference annual Award of Merit for outstanding service to educational radio, during the annual meeting on December 5.

The award made at the annual luncheon of the Conference is voted each year by the Advisory and Executive Committees, a group of sixty nationally known educators and radio executives. The presentation was made by Judith C. Waller, public affairs and education director, NBC Chicago.

For many years Dr. Dunham was

educational director for the National Broadcasting Company in New York; during the war he was special consultant to the Secretary of War and served as a staff member of the joint army and navy Committee of Welfare and Recreation. He established the GI radio system, the Star-Spangled Network, in which qualified men in the service were encouraged to develop their own radio programs. In 1945 he was made chief of radio in the United States Office of Education, and since that time has been instrumental in establishing radio stations in schools and colleges throughout the country. More recently he has devoted considerable time to the problems of television in education.

Dr. Dunham is a graduate of Columbia University, holds a Doctorate in Music from the New York College of Music, and honorary doctorate degrees from St. Bonaventure and St. Michaels colleges. He is an honorary fellow of Trinity College and was decorated by the French government as *Officier Instruction Publique*.

Award to Dorothy Gordon

Dorothy Gordon, conductor of WQXR's Saturday morning *Youth Forum*, was one of the seven women in radio and television who received the first annual *McCall's Magazine* Awards for outstanding public service. Miss Gordon received the *McCall's* "Mike" as the broadcaster performing the greatest public service to children.

Announcement of these awards was made in the January issue of *McCall's Magazine*, the three women executives and three women broadcasters plus the over-all winner having been chosen by a panel of judges from nearly 200 entries.

Childcraft Records

A series of twelve unbreakable records, based on materials in the *Childcraft* set, has just been issued by

Mercury Records. Children's Reading Service is the exclusive distributor.

Each of these Mercury Childcraft records is approved by leading educators and child psychologists and contains subject matter ranging from traditional Mother Goose material [with an unusually effective musical background] to Folk Songs of Other Lands [in which songs are sung in native tongue and then in English] and narrated and singing versions of *Hansel and Gretel*, etc.

All voices used in the recordings were chosen not only for their pleasing musical sound, but because of their distinct enunciation. Musical backgrounds were carefully selected for clarity of rhythm pattern as well as freshness of the arrangements.

Records are 10-inch vinylite, 78 rpm, attractively packaged, at 98 cents each, less school discount. For further information and complete list of titles write to Children's Reading Service, 106 Beekman Street, New York 38, N. Y.

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FEBRUARY, 1952

TRACY F. TYLER, Editor



JOURNAL

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GEORGE JENNINGS, Business Manager

Why Present Television Programs?

OUR GOOD PRESIDENT, John C. Crabbe, is spending the present academic year at the Ohio State University pursuing graduate studies in the radio education field and serving as an assistant to Dr. I. Keith Tyler.

Mr. Crabbe's duties include important responsibilities in connection with the 1952 Institute. They are made even heavier this year because the meeting dates were advanced two weeks [April 17-20] so as to avoid conflicts.

These are the reasons why no President's Page appears this month. The Editor feels certain that the members will excuse the omission and will look forward eagerly to the March issue when we are promised a resumption of The President's Page.

Last month the Editor pointed out [1] that education needs TV channels, [2] that TV will not replace radio but that both have a role to play in assisting education, [3] that educators must begin using TV, [4] that TV programs may be aired either on educational TV stations, when such stations are available, or on commercial outlets, and [5] that "closed circuit" television holds great promise in the educational field.

Why use students? Educators generally realize that the use of students in the production of educational TV programs should not be undertaken primarily because of supposed vocational objectives. In the first place, the percentage of students at the elementary and secondary level who have the necessary talent for success in TV is relatively small. Furthermore, the broad background which is recognized as essential today for success in any profession is not likely to be secured by those who are not college trained. Too many commercial schools in the past have enticed students with neither the educational background nor the requisite abilities to enroll for TV training. This is a cruel practice and should not be imitated by elementary and secondary schools.

Television needs the services of many individuals in the various fields utilized in its operation. It will need many more when the present "freeze" on new construction is lifted. But it will select for permanent posts only those applicants who possess broad training and unquestioned talent. Shortages in the beginning may be made up by the temporary use of less qualified individuals but competition and an increasing supply of better trained and more competent personnel will soon weed out the unfit.

The opportunity for elementary and secondary school students to appear on TV programs should be regarded as an exploratory experience. From such an experience they learn more about this new instrument of communication and thus are able to enjoy it more, to appreciate better what is involved in producing programs, and to become more discriminating in program selection. Also it is generally recognized that TV programs have a greater appeal for any given age group if individuals belonging to that same age group

appear in the programs.

Objectives of school TV programs—There are many valid reasons for the presentation of TV programs, in-school or out, educational or entertaining. Following are the five which this writer believes to be the most important:

Teaching facts and skills—Television, combining as it does both sight and sound, can do an excellent job in the field of teaching facts and skills. However, it is doubtful whether in these areas it offers any advantages not possessed by the sound motion picture. Its only superiority may be its cheapness. Yet unless each program can reach a relatively large audience, scheduling difficulties may more than offset the saving in cost.

Informing parents—Ideally, parents should visit the schools often enough to keep informed on what the schools are doing—how new subjects and new teaching methods have provided today's children with greater learning opportunities than were possible only a few decades ago. Television can bring the classroom into the livingroom and reach the parents who are at home. The possibilities in this field are practically limitless. Parents can profit from the telecasting of classes in such fields as art, music, business subjects, reading, arithmetic, spelling, social studies. In fact, is there any subject which could not be presented, if sufficient planning and imagination go into the preparation?

Demonstration lessons—The public schools of Cleveland, Ohio, have pioneered in the use of radio programs as demonstration lessons to assist in curriculum development. Television offers greater possibilities in this field than does radio. Through TV, all teachers and pupils in a given subject and grade can see and hear in their own rooms what happens in a class as it is being taught by a master teacher. How much easier and more economical this is than to relieve a group of classroom teachers of their regular duties so that they can go to a classroom to observe this same teacher at work! And does it not make for more rapid progress when both the teachers and the pupils see the demonstration and get new ideas from it?

Out-of-School education—Educational, informational, and cultural programs have potentially larger audiences if they are presented outside of school hours. Then all members of a family can enjoy and profit from them together. The school is only one learning agency. If superior programs of high appeal and with educational, informational, or cultural objectives, are presented on television in the late afternoon or early evening hours the schools will receive the benefit of an important assistant.

Entertainment—None would advocate that all TV programs should be educational. Everyone needs a certain amount of entertainment. The presentation of high-class entertainment programs for the leisure-time viewing of the entire family constitutes an important service.—TRACY F. TYLER, *Editor*.

Let's Use the TV Programs We Have Now!

Harold Hainfeld

Roosevelt School, Union City, New Jersey

HOW LONG WILL IT BE before the television stations allotted to education are in operation? While some school systems and universities are ready with the necessary money, the FCC has not given a single one of the applicants the necessary authorization to start building. In addition to the money, personnel must be trained in programming; and teacher training institutions must start pre-service and in-service courses to encourage teacher utilization. Receivers must be purchased for the schools, and procedures developed for using the media.

It has always been puzzling why activities of the commercial stations have frequently been ignored by so many. While the number of educational telecasts is limited, there are nevertheless many that can be used effectively by teachers. Following the hearings before the FCC last summer, it seems that a better effort is being made by the commercial stations. Let us encourage this favorable indication by using these programs, sending our comments to the stations, suggesting that our students see the programs, and encouraging adults also to view them.

Radio coordinators, audio-visual chairmen, and curriculum specialists have the responsibility of recommending valuable television programs to teachers and students. Publicity departments are interested in securing as large an audience as possible. Many will send advanced information on program content to schools. From experience, I have found that publicity departments are more inclined to send the information to one individual in a school system and let him, in turn, call the material to the attention of other interested teachers.

There are many programs of value to our students. Possibly the best of the present television offerings are the "on-the-spot" reports of current events. Here, the TV camera has brought many national and international events to us. Typical programs include the Kefauver Crime Hearings, Sessions of the United Nations, opening sessions of

Congress, the 1948 political conventions, and General MacArthur's appearances before Congress and in New York City.

Another use of the media is the excellent coverage given to the news. Films, pictures, and maps have added understanding to the news of local, national, and international importance. Coverage of the news by video is usually much faster than the local or school newspaper.

Other offerings of value to students, teachers, and adults include the forum type of telecast. Problems of local and national significance are discussed by leaders in the field. Typical programs that can be seen in the New York City area, but in many cases originating in Washington, D.C. and being carried to other cities by the co-axial cable, include *Meet the Press* [WNBT Sunday 4:00 p.m. EST], *American Forum of the Air* [NBC Sunday], *Georgetown University Forum* [Dumont network Sunday], *Know Your State* is a similar program on a state level carried on WATV, Newark on Tuesday evenings.

History content can be seen on the *Gabby Hayes Program*, WNBT [Sunday]. Typical programs included the landing of the Pilgrims, Columbus and his second voyage to the New World, the first Thanksgiving, and John Smith and Pocahontas.

Ed Murrow, noted CBS reporter, has developed the program, *See It Now*, until it has real significance for all. "On the spot" interviews with leaders in government, labor, and industry are conducted. He has motion-picture film flown from all parts of the world for presentation on the Sunday afternoon telecast.

The film version of *Crusade in Europe* was televised last year. This year the "March of Time" is presenting a similar version in *Crusade in the Pacific*, [Thursday 10:00 p.m. EST, ABC]. Plans have been announced for extensive coverage of the political conventions from Chicago in July and the campaigns of both parties following the convention.

Science teachers can benefit from a number of current televised programs. They should urge their students to see *Zoo Parade* [Sunday NBC Network 5:00 p.m., EST]. The animals of the zoo are of special interest to the intermediate grades of the elementary school. Junior high and general science classes can profit from *The Nature of Things* [WNBT] and *Mr. Wizard* [WNBT], on Saturday afternoons. The various weather programs can do much to supplement this phase of instruction when that unit is studied. High school students will benefit from *The Johns Hopkins Science Review* on the Dumont Network Monday evenings. Another program that has been favorably received in the New York City area is *Wildlife Unlimited*, shown on WOR-TV. This telecast has presented material of value in biology as well as some excellent material on the important, but often neglected, topic of animal and plant conservation.

Music programs have been televised with programs like the NBC Symphony Orchestra, the various operas, and the Fred Waring program on Sunday evenings on the CBS network. English teachers should encourage students to see some of the excellent programs like the Kraft, Philco, and Celanese Theaters. Book reviews of some of the latest best sellers can be seen on *Author Meets the Critics* on Sunday.

Guidance programs on the secondary level will find *Mind Your Manners* a valuable aid to supplement home room and group guidance programs. On this telecast, teen-age students answer problems sent in by high school students. *Drill Call*, the Navy training program, can also be used by the guidance counselors to supplement material on this branch of the service for high school seniors.

Programs during school hours are also increasing. In the New York City area, the New York City and Newark Boards of Education are conducting telecasts over existing commercial facilities. *The Living Blackboard*, produced by the New York Schools, is tele-

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Oregon's Legislatorating

Don Somerville

Station KOAC, Corvallis, Oregon

BRADCASTING DIRECT FROM A STATE LEGISLATURE is not new to radio. Such broadcasting is not new to KOAC, Oregon's Own Station, nor to other state-owned stations. At this writing Station WHA, Wisconsin's State Station, has offered its facilities to the legislators of Wisconsin. What perhaps makes KOAC unique in legislative broadcasting is the size of the job. Since January 8, 1951, KOAC has broadcast, twice daily at 5:45 and 6:45 p.m., programs featuring some of the 30 state senators and 60 state representatives.

Eighteen months ago KOAC began preparing for the series. A studio and a control room were built in the Capitol Building in Salem. A Western Electric 23-C console and a Magneocorder tape recorder were installed. Then one month after the state general election a year ago last fall the legislators were notified through a personal letter of KOAC's legislative series and were asked to return a postal card signifying their willingness or reluctance to participate. Forty-nine per cent returned postal cards with "ayes," three per cent declined, and the remaining 48 per cent did not answer. [KOAC has subsequently learned that only 7 per cent of those not answering its pre-session inquiry declined to participate.]

It was found that to maintain the highest degree of timeliness in content material the individual legislator should tape his program no more than one day before the day of broadcast. The necessity for the delay of even one day is due to a transportation problem. The main studios of KOAC are located in Corvallis, forty miles from the Capitol in Salem.

When the legislative series was first considered, the biggest problem was thought to be repetition in program content material. That factor still exists though it is not the biggest obstacle to a well-balanced series. The paramount problem was and is the fear of the broadcast situation by an otherwise willing and eager legislator. The majority of the men and women who have participated are genuinely interested in

letting the people of the state and in particular their electorate know what they have done and what they are doing. Their fear is a fear of the unknown—a fear of the unfamiliar.

Since so many legislators are appearing on the air for the first time, what is being done to alleviate their fears? Each person is being contacted individually and told what KOAC is trying to do, what radio can do to tell his story of the making of laws, and what possible approaches he might make in developing a program. After the novice [70 per cent have never been on the air before] sees what program form his ideas and opinions might take, he invariably brightens and begins to treat his advisor like a constituent. Confidence and a relative absence of fear are wonderful qualities in a politico appearing on the air for the first time.

So far KOAC's legislative programs have taken three forms: the straight talk, the interview, and the roundtable. The most successful of the three types, from the legislator's standpoint and from the standpoint of listener-interest, has been the interview. A great many state legislators do not want to spend the time preparing the straight talk nor do many legislators have ghost writers. The interview has been the answer—the interview where the legislator prepares a dozen or so questions on legislation in which he is interested, bills he has introduced, or matters pertaining to committees of which he is a member. A KOAC staff member then goes over the questions with the legislator adding, deleting, or arranging the questions. After a standard introduction and a short biographical sketch the body of the program is considered. The resultant product is generally conversational, fast moving, and relatively easy to listen to. Sometimes the programs are even entertaining. That is when the more verbose and colorful "Pagliacci" are up-stage.

Not all is sweetness and enlightenment. KOAC is airing an occasional poor program. The reason for mediocrity can be attributed to one or a com-

bination of factors: speech difficulties, excessive fear of the radio situation, and program content material that deals with special-interest legislation. Such programs are unavoidable in that KOAC is offering time to all legislators on an equal basis.

Bias and prejudice enter into many programs. This too cannot be avoided nor does KOAC seek to eliminate bias and prejudice. Without partisanship the programs would not be a true representation of the lawmaker's mind nor a genuine mirror of the Capitol scene. However, the staff handling the series makes it clear that they take no part in controversial or political issues since KOAC is a state service responsive to the wishes of all the people.

This twice-daily series is reaching approximately 80 per cent of Oregon's population, since KOAC's primary signal blankets the Willamette Valley formed by the Cascade Mountains to the East and the Coastal Range to the West. This geographic peculiarity leaves 20 per cent of the state's population in a 270-mile expanse East of the Cascades. Individual programs are heard in Eastern Oregon either through a request by the legislator that his taped program be sent to his local commercial station or through a request by the local station for a specific program. Five stations in the state, either through the efforts of a legislator or through the efforts of station personnel, are carrying summaries of legislative action each week. KOAC also summarizes legislative activity each week in *The Capitol Story*, broadcast by five additional stations.

The legislator, in tapping a hitherto infrequently used medium of communication, is finding the process working two ways in that his mail and personal calls by constituents increase after his broadcast.

The series of broadcasts is emerging from the experimental stage. The experiment is beginning to pay off in better informed Oregonians, a more articulate citizen [through a greater understanding of issues], and a more conscientious legislator.

Parents Visit Schools Via Television

Roberta B. Freund

Newark, New Jersey, Board of Education

THE NEWARK, NEW JERSEY, SCHOOLS went on the air in 1945 over WAAT, our local station, with a series of public relations radio programs. This, the schools first experience in radio, was followed by other series until after two years of weekly broadcasts over this local station the Board of Education's FM station, WBGQ, was inaugurated. Thus the school personnel who worked and learned on these first programs brought to their own station a practical "know how" that can be acquired only through actual experience.

Now, realizing the potentialities of television as a tool in organized education, but with no prospects of a television station of its own, the schools are again venturing forth to learn by doing. Once again, we are beginning with programs designed for the parents of our children. This time the series is aired over our local television station WATV—a "sister" to the original WAAT. And, strangely enough, the same two people are directly responsible for the series. They are the writer, under the guidance of Marguerite Kirk, director of libraries, visual aids, and radio for the Newark schools, and Robert B. Macdougall, director of educational activities for WATV. And, as six years ago, the venture has the backing and approval of John S. Herron, superintendent of Newark schools. In fact, Dr. Herron's successful use of video as a means of reaching Newark parents with a civil defense message led almost directly to the present series, *Report to Parents*.

In January the writer, a librarian in the Department of Libraries, Visual Aids, and Radio with radio writing and programming experience, was asked to help the Newark Schools' Civil Defense Committee plan a thirty minute television broadcast and to "stand by" during the production. The telecast, aired over WATV, took the form of a report to parents on the plans our schools have made for the atomic safety of children during school hours. The excellent, positive effect of this audio-visual report on an amazingly large

group of Newark citizens was a concrete example of what television has to offer as a medium of communication. A Red Cross leader who had participated in the show reported, "Several people have told me that they hope this will be only the first in a series of reports to parents." And so it was. We believe, as Paul C. Hoopes stated in a recent issue of the *New Jersey Educational Review*, "This is one time when holding a convention and passing resolutions is futile."

Report to Parents is a joint experiment of WATV and the Newark schools in educational television. WATV donates time and facilities and the school provides program ideas, talent, audience check, publicity materials, etc. Each thirty minute telecast [Wednesdays, 11:00-11:30 a.m.] is preceded by a ninety minute rehearsal period. At various intervals during this hour and a half we have the services of the floor crew and their supervisor, the director, camera men, engineers, and announcer. But much goes on before this.

Early each week, we have a production conference with our people and such station personnel as the director of educational activities, the director of the show, and any other station people who might be needed—head of the Art Department, publicity director, film director, technical director, etc. To these "experts" we bring our show—the subject, the grade level, the teacher, the pupils, the special props, the units in the show we want stressed, the announcer's script.

Little by little, as we learn, we bring a more complete and professional show to this weekly conference but we still keep in mind that the station staff members are the experts in their field. We tell them what we want put over but we take their advice about how this can best be done—as long as we do not go against an established educational policy of the Board of Education. We recognize their authority in the field of television; they recognize ours in education. We get along fine: we put on a good show; both the schools and the

station are pleased.

Another important point in our "station relations" which makes for a smooth running show is this. At the outset it was decided that one person—and only one—should be the contact for the station with the schools. The writer, who had already worked with both the schools and the station in the audio-visual field, was designated by the superintendent as the television coordinator for the schools and WATV personnel recognize her as the representative of the schools. In other words, there is one person who has access immediately to any department or person in the schools or the station. It is her responsibility to see that there is a production each week—that contacts are made with parents and children, teachers and principals, supervisors and directors; that publicity reaches the schools and station; that special "props" arrive and are taken from the studios at the proper time [not during a production on an adjoining set!]; that the right people are at the weekly production conference; that participants arrive on time; that guests are made welcome but not allowed to stay on the floor too long; that, if films are used, they are "cleared" for television, the print is new, that it has arrived at the studio and is in the proper hands; that the announcer has his script and the director his set diagram and "shooting" outline; that the pupils are happy and comfortable and their many questions answered; that the teacher is reassured about her dress or his tie and knows the few simple signals that may be used during the show and just where to look to find the floor man who will give them. Finally, it is her job to stand by on the floor during production to aid in any way possible.

Report to Parents aims to bring the classrooms of our schools right into the homes of our citizens. Each week some Newark classroom—teacher, children, maps, books, handwork, exhibits, movie projectors, etc.—is transplanted from its home school to the television studios and there, before the cameras,

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Evaluation of School Broadcasts

Fred Brewer

Ithaca College, Ithaca, New York

EDUCATIONAL RADIO SCRIPTS would be of little value if educators did not establish certain rules and standards by which the scripts could be evaluated. Constant evaluation of school broadcasts prevents the programs from generating into educational farces, or taking on the slick, glossy sheen of commercial radio productions. Too, evaluations point out structural weaknesses in script and program organization, thereby helping the radio educator to adjust his broadcasts so they do the informational and inspirational job more effectively.

There is no rule of program criteria of excellence. No research has been done, to this writer's knowledge, in which fundamental criteria have been established for determining the educational value of a school program. It is this investigator's purpose, therefore, to list the available criteria, and draw conclusions from the information accumulated.

Radio listener councils in the United States have aided commercial broadcasters immensely in ascertaining what constitutes a good broadcast. Notable among the councils are such groups as the Radio Council of Greater Cleveland, the Wisconsin Association for Better Radio Listening, and the Radio Listeners of Northern California. Unfortunately, educational program listening councils have not been established to any appreciable extent. Comments on educational programs usually come from individuals rather than groups. This circumstance indicates the need for such councils.

The criteria included in this article are from authorities in radio education, but have not been established through research, only through practice.

Seerley, Reid and Norman Woelfel suggest the following seven criteria for judging the educational value of a broadcast for the public schools of America: [1] social significance; [2] historical perspective; [3] integration of learning; [4] cultural understanding; [5] unusualness of presentation; [6] democratic values; and [7] accuracy and validity.¹

"Concepts and generalizations," they write, "in a school broadcast should be within the comprehension of listeners."² They further state that "it is crucial that the concept of immensity be established in relationship to some comprehensible criterion [and that] school broadcasts should have a universality of appeal so that listeners in provincial towns and in large metropolitan centers can understand the problems and situations presented in a radio program."³

Edgar Dale says that broadcasts must build good taste, and suggests five ways through which good taste can be established:

[1] A wealth of excellent materials must be available. There must be opportunity for the child, or youth, or adult to associate with excellence.

[2] This association with excellence must be enjoyable, pleasant.

[3] Good taste is characterized by the desire to learn more.

[4] Taste exists at different levels. We must keep our tastes on a rising curve.

[5] There must be private and public provision not only for the enjoyment of art, but also for its production.⁴

Luther Weaver's criteria are in the form of ten questions:

[1] Is it in good taste?

[2] Is it presented efficiently?

[3] Is there adequate intelligence . . . in the living room and the studio?

[4] Does it entertain, or inform enter-

tainingly?

[5] Does it have singleness of purpose, and intensity of effect?

[6] Does it have beauty?

[7] Is the program buoyant?

[8] What in the program can you applaud heartily and why?

[9] What in the program dulls your attention and why?

[10] If you were writing the script, or putting the program together, or directing it, what would you do to make it better?⁵

Rome Krulevitch asks: "Are the characters plausible, life like? Do they speak in recognizable human language? Are their actions in accordance with

¹Reid, Seerley, and Woelfel, Norman, *How to Judge a School Broadcast*, Pamphlet Series No. 2, The Evaluation of School Broadcasts, Ohio State University, Columbus, 1941, pp. 7-9.

²Ibid., p. 14.

³Ibid., Edgar, "The Building of Taste," *The Newsletter*, Bureau of Educational Research, Ohio State University, Columbus, 14:1-4, November, 1948.

⁴Weaver, Luther, *How to Listen to the Radio*, National Association of Broadcasters, Washington, D.C., 1942, pp. 6-9.

their characters as delineated, or do their actions seem dictated solely by the needs of the plot? Are they fresh characters, or clichés?"⁶

Thomas D. Rishworth has set up the following nine criteria for children's programs:

[1] The program should satisfy their desire for adventure and provide a wholesome emotional outlet without resorting to the sensational.

[2] The program should stimulate their interest in new persons and new places while retaining factual accuracy.

[3] The program must avoid the pedantic and the stilted in material and production.

[4] Insincerity in the broadcaster will be detected by his young listeners.

[5] Children are critical—the program should be the best in writing and production.

[6] Story and dialogue must provide examples in speech and in action that will develop desirable habits in the child.

[7] Children are imaginative; likewise, should be the program. The program should stimulate their imagination and arouse their curiosity without doing violence to their emotions or threatening their security by the suggestion of nameless fears and lurking terror.

[8] The programs must provide experiences that will give meaning to the world of nature and of people and of ideas as the child explores the life around him.

[9] Children are individuals. They are people. The broadcaster who is patronizing will never reach the heart of a child.⁷

James Whipple suggests the following four standards for children's programs:

[1] That they present normal situations.

[2] That they deal most often with worthy characters [or make wrong-doing unattractive].

[3] That the results of both right living and wrong-doing be presented thoroughly and dramatically.

[4] That they contain informational and educational values worth acquisition by the child.⁸

The Office of Radio Education at Indiana University evaluates its *School of the Sky* programs under the following five headings:

[1] Educational value.

[2] Clarity and comprehensibility [vocabulary, subject matter, main themes or purposes, treatment of topic and speech].

[please turn to page 23]

⁵Krulevitch, R. C., "How to Listen to Radio Drama," in *Let's Learn to Listen*, Better Radio Listening, Madison 3, Wis., 1945, pp. 14-18.

⁶Rishworth, T. D., "At the Turn of the Dial," *National Parent-Teacher*, January, 1950, p. 29.

⁷Whipple, James, *How to Write for Radio*, Whittemore House, McGraw-Hill Book Co., Inc., New York, 1938, p. 322.

How to Use Video Photography

Philip Lewis
Chicago Teachers College

THE GREAT PROMISE that television holds for education is no longer in doubt, but many first steps remain to be taken to effectively apply the myriad potentialities of this medium. Video photography is an area that is now ready for development and utilization.

Photographing images from a television screen is an activity the educator can use with profit. There are almost eleven million receivers in operation in the nation, with many times that number predicted for the near future. The activity to be described promises a new and effective approach to instruction, having limitless facets and a variety of applications. In addition, the photos are even simpler to take than those involving an actual person or three-dimensional subject, once the process is understood.

Since this is the "ground floor" of a little explored field, it is impossible to cite all of the applications of kinescope copying. A few suggestions follow: imagination, experimentation, and experience will uncover many others:

[1] Projections of current geographic, climatic, economic, and other type maps, graphs, and charts may be produced by the use of positive film or by making a "positive-negative" which permits the insertion of such a product between two pieces of slide glass.

[2] Permanent wall maps and charts may be made from negatives copied from TV screens and printed on large sensitized sheets of canvas.

[3] A series of separate exposures may be edited, titled, and combined into a film strip for use in history, civics, current events, drama, arts and crafts, vocational counseling, or many other appropriate areas. Some of these can be accompanied by a magnetic recording of the original dialogue and sound effects when desired.

[4] A library of slides or mounted prints may be accumulated for many purposes: stimulating discussion, furnishing material for quiz sessions, fulfilling individual assignments for scrap books, gratifying personal hobbies, and illustrating research.

[5] "Shots" of athletic teams in action may be used by coaches to introduce new plays, formations, and maneuvers. Where local contests are televised—this is becoming an increasingly popular practice—a means of remedial instruction is available.

[6] Student reporters may "cover" the news photographically and give a verbal commentary to accompany the pictures. Such photos, when printed, can be enlarged on a screen by means of an opaque projector. To make this arrangement practicable it is de-

sirable to enlist the aid of the local camera club or of a group of youngsters in the class to develop and print the exposures without undue loss of time.

[7] Discussion of the relative merits of video programs and the development of discriminating viewing criteria for youngsters and teen-agers may be reinforced by accompanying photo records.

[8] Creative ideas for the shop, the art room, the music classes, and the laboratories may be gathered in the tangible form of photographs, with a wide selection possible.

[9] Unusual pictures of dissolves, morgages, and other special effects achieved electronically on the kinescope may be reproduced and make available prints not usually within the scope and reach of the amateur.

[10] Micro-copies, using 16mm or 35mm motion picture positive film, may be used to record documents, events of significance, laboratory, and research activities. The movie camera used should be capable of taking single frame exposures. These can be edited and titled later.

How it is done—Best results obtain when a camera having a lens opening of f . 3.5 or f . 4.5 and a shutter with a timing adjustment of 1/25 second is employed. Other cameras with "slower" lenses can be used successfully and will be discussed in a later paragraph. Cameras equipped with focal plane shutters are not usually satisfactory for copying TV images.

The procedure that follows is relatively simple, and once the basic measurements are determined it is indeed easier to take photographs from a television screen than from a live subject:

[1] Load your camera with Super XX, Superpan Press, or film with a comparatively fast emulsion.

[2] Fasten the camera to a tripod and adjust its position so that the center of the lens is level with the center of the television screen, and so that the face of the lens and the surface of the screen are as nearly parallel as is possible.

[3] Preserving the relationship established in [2], adjust the distance between the camera and the television set so that the image from the video screen covers as much of the negative surface as is possible. It may be necessary to use a close-up or portrait lens to accomplish this in some instances.

[4] Focus the camera to "pinpoint" on the 525 lines on the screen that make up the image and not on the image itself.

[5] Adjust the contrast and brightness controls on the television receiver as close to the maximum settings as possible without negatively affecting the focus of the image and without resulting in edge flair. Good tonal gradation is the criterion.

[6] Turn off the lights in the room in which the exposures are to be made.

[7] Release the camera shutter when you judge that the action taking place on the screen can be "stopped" at 1/25 second.

Framing the image—This is easily accomplished with a single lens or a twin-lens reflex camera, and only requires positioning the apparatus to a point where the image fills the ground glass area provided at the top or back. This process is a bit more complicated with a folding camera. It is necessary to remove the back, as in the loading procedure, and to open the shutter by placing it in the "time" position and depressing the shutter trigger. Adjust to the largest aperture possible with the equipment. A strip of wax paper or ground glass is held in the film track to reproduce, visually, the TV image. The distance between the camera and the television set is now adjusted to give the largest image that will come to a sharp focus on the improvised screen. It may help to place a focusing cloth or a coat over the top of the camera and the head of the operator to more accurately determine the correct position.

Once the proper relationship is ascertained, an accurate distance measurement should be made from the end of the lens to the center of the face of the TV screen. This will obviate the necessity of going through the whole process each time such pictures are taken.

An ingenious device to facilitate the taking of video snapshots may be adapted from the principle of the focal frame used in micro-photography. This consists of a wood and metal frame of such form, construction, and dimensions as to quickly and automatically center and space the camera in relation to the television receiver. It may be attached in a few seconds by means of a $1/4$ "-20 machine screw and in no way impairs the normal use of the camera.

Where a nominal amount of video photography is planned, it will be found advantageous to construct and utilize either of the two focal frames illustrated in Figure 1. The open frame is easy to construct and works very well. The shielded frame is an adaptation of a similar device used during World War

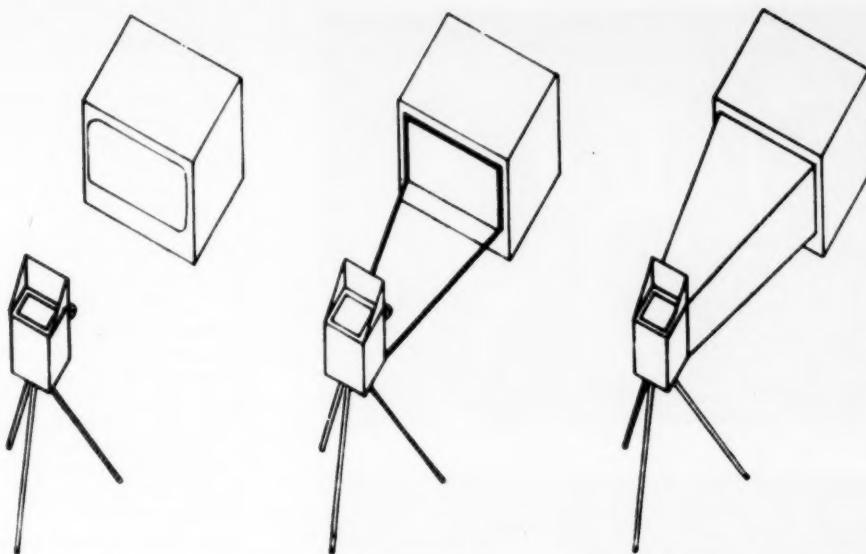


Figure 1 [l to r]: Manual focusing; with open focal frame; with shielded focal frame. The use of the tripod with the shielded focal frame is optional. [Cuts used through courtesy Chicago Schools Journal.]

II for radar screen photography in B-29's.¹ The advantage of this latter structure is that the need for the tripod is eliminated and the room lights may be left on during the entire process. The shielded frame may be made of cardboard or fiber board and fitted at both ends with snap-on or slide-on attachments for fastening to the camera and to the television receiver. The action on the television screen will be blacked out, but may be followed through the ground glass on the reflex camera, or a port, cut into the shielded frame, with a hinged flap, can provide for the folding camera situation.

In the event that your camera cannot be brought into focus at a position close enough to the screen to permit the negative area to be almost covered by the image, two alternatives present themselves:

[1] The camera may be adjusted for the largest image it can take in sharp focus and then this image-bearing portion of the negative can be enlarged in the printing process.

[2] The camera lens may be covered with a supplementary lens, such as one of the Portra series; this is a more satisfactory arrangement. It will shorten the focal length and solve the problem.

Focusing — Video photography deals with copying from a "two-dimensional" screen and depth of focus is not a major consideration. However, some

of the larger kinescope tubes, twelve-inch diameter and up, have a pronounced convex surface of sufficient curvature to put the edges of the screen out of focus unless the camera aperture is "stopped down" to compensate. Another method to overcome this problem is to reduce electronically the size of the image on the TV screen. This may be accomplished by adjusting the picture width and height controls to confine the image to the central area of the screen surface. The three-by-four aspect ratio of the picture must be preserved, and it is well to be acquainted with the technical side of television if this method is to be attempted. This latter treatment is recommended and necessary only where extreme accuracy is vital to the utility of the pictures. Direct copying from a ten-inch screen is often superior to the results achieved from larger screens.

The United States system of television is based on standards of an image "painted" by an electronic "pencil" of light tracing 525 modulated lines for a complete picture. In practice the odd-numbered lines are traced first and then the even-numbered lines are filled in. This scheme aids the persistence of vision illusion. Thus, two scannings are needed to produce a finished image. These two round trips take place in a time interval of 1/30 second.

Because of the variation in image quality and definition of the received image, it is essential to focus on the lines rather than on the picture itself. Be certain that the "focus" knob on the TV receiver has been adjusted for the sharpest line definition.

Another precaution is to see that the front area of the picture tube and the surfaces of the safety glass panel are clean. Due to the heat given off by the receiver and certain electro-static charges, a layer of dust usually accumulates on the surface of the tube and in time substantially obscures the brightness of the image. Some of the latest receivers have a dust-proof seal to prevent this condition.

Exposure time and developing — The ideal exposure time is 1/30 second to coincide with the thirty image per second speed of the transmitted intelligence. Standard cameras can approximate this timing with a shutter speed of 1/25 second. This interval works out quite well in practice.

If your camera has a "slower" lens than f 3.5 or f 4.5 it is well to know that satisfactory results have been achieved with lenses having "f" stops as small as f 6.3. It is advisable to us the fastest films obtainable and to be willing to accept some "grain" in the results. Also, the exposure time can be increased to 1/10 second, but it is neces-

¹Suggested by H. J. McKinley of the Eastman Kodak Stores Company, Chicago.



Position the camera so that the image completely covers the negative area and focus sharply.



Adjust timer to 1/25 second and open stop to f 3.5 or f 4.5. Attach cable release.



*Pace the action on the screen and release the shutter when the movement is sufficiently slow to be stopped at 1/25 second.
[Cuts used through courtesy Chicago Schools Journal].*

sary to wait for the action to slow down correspondingly before releasing the shutter.

An exposure meter may be useful to help determine the camera settings if you have one handy. It will be necessary to take a compromise exposure reading, however, and to hold the meter at just enough distance from the screen to give a total coverage, approximately six inches for a twelve-inch picture tube with correspondingly greater distances for the larger picture screens.

Take advantage of the special developers available to bring out the "thin" negatives. Intensifier solutions should also be used where indicated. If you do not do your own developing, you may request this treatment from your service company. An increase of 30 to 50 per cent in development time is advantageous in some cases.

If it is the intention to take a long series of pictures, it may be expedient to employ a pair of cameras so that one can be loaded with film while the other is set up and ready for use.

Where it is possible to set up a separate receiver for this kind of work, it is advantageous to match the spectral sensitivity of the film emulsion to the phosphor spectral characteristic for the greatest actinic efficiency. Home-type receivers, in general, use a phosphor which reproduces black and white images. A special tube that gives off images on a blue-fluorescing basis is especially suitable for photographic purposes; this phosphor is designated as P 11.

Copyright restrictions—The copying of images from a television screen certainly involves the question of the property rights of the TV station, the actors, and the sponsors. Since the products are to be used in a non-profit situation and in the school in which they were produced, it is doubtful whether steps would be taken to prevent such practice. This situation is stated in another way:

Television is such a newcomer in the field of literary property that its legal aspects are only now being analyzed. Leaving aside purely technical legal angles, however, the aspect of adequate copyright registration presents problems of a practical nature that advertisers and others using the air waves may well consider.²

²"Television as a Problem in Copyright Registration," Richard S. MacCartney, chief, Reference Division, Copyright Office, *Printer's Ink*, July 23, 1948.

Boston Opens Unique FM Station

WGBH, BOSTON'S NEW HIGH-POWER NON-COMMERCIAL FM STATION for educational broadcasting, is bringing to the people of New England full "live" performances of the Boston Symphony Orchestra as well as the cultural resources of Greater Boston colleges and universities. The new station started broadcasting on Saturday, October 6 at 8:30 p.m. with the first Saturday evening performance of the Boston Symphony Orchestra's 71st Season, direct from the stage of Symphony Hall.

To inaugurate the new station, the Boston Symphony Orchestra has joined with the Lowell Institute and the six colleges and universities of Greater Boston—Boston College, Boston University, Harvard, M.I.T., Northeastern, and Tufts—which have been members of the Lowell Institute Cooperative Broadcasting Council since it was organized in 1946 to promote adult education by radio and television in this area.

The affiliation of the Boston Symphony Orchestra with the Council in this new FM radio venture now makes available to New England listeners full-length "live" scheduled performances of the Symphony for the first time since 1926.

This unique radio station—the only one of its kind in the United States in which a major symphony orchestra is collaborating with a group of colleges, universities, and other cultural institutions to offer a program of general education for all groups in the community—has been made possible only through a combined cooperative community-wide effort uniting the resources of hundreds of faculty members of Greater Boston's colleges and universities, other educational groups, social service agencies, business organizations, and Boston's commercial AM, FM, and TV stations.

In a selective broadcasting service that will open new approaches in the four academic fields of the humanities, the natural sciences, the social sciences, and the biological sciences, WGBH is now relaying exclusively to FM listeners many programs never before available in the Boston area on a regular schedule. Here are a few samples:

Regular courses recorded in the classrooms of Greater Boston's colleges and universities, such as *Nationalism in International Relations*, *American Literature from the Beginning to Emerson*, *Greek Political Theory—Plato, History of the United States, The Epic, Social and Psychological Foundations of Behavior*;

Forums on world affairs with distinguished New England scholars and scientists;

Special lectures and important addresses from college and university classrooms;

Comprehensive interpretation of news and events by faculty specialists;

Full-length productions from the Brattle Theatre, Cambridge, Tufts College Arena Theatre, and other serious dramatic groups;

The Children's Hour [Monday through Friday] in consultation with Tufts College Nursery Training School and other child guidance specialists;

Live tours of art galleries and museums in Greater Boston;

Outstanding educational programs of colleges and universities throughout the United States, from the transcription network of the National Association of Educational Broadcasters;

Full-length dramas, serious music, talks, panel discussions, and news commentaries from the BBC, CBC, *Radiodiffusion Francaise*, and other international broadcasting services.

Station WGBH operates out of studios especially constructed for the purposes in Symphony Hall. It broadcasts daily from 3:00 p.m. to 10:30 p.m. During the Symphony season, broadcasting begins at 2:15 p.m. on Fridays and on Saturdays continues through to the close of the Symphony's performance.

WGBH operates at 89.7 mc. in the FM band on Channel 209, with 20,000 watts effective radiated power. Transmitter and antenna are located on Great Blue Hill in Milton, the highest point of land in Eastern Massachusetts, a site already occupied by Harvard University for operation of a meteorological observatory under a lease from the Commonwealth of Massachusetts. The site is now being shared between WGBH and Harvard Observatory under an amendment to the lease granted by the Metropolitan District Commission, with the transmitter located in the Observatory Building. The 92-foot tower and antenna, set up at a 632-foot level on Great Blue Hill, rise 724 feet above sea level. The station's three-kilowatt frequency-modulated transmitter was presented by Professor E. H. Armstrong of Columbia University, renowned for his contributions to electronic circuitry.

Programs are beamed from the studios to the Great Blue Hill transmitter by means of a microwave link atop Symphony Hall. Consulting and supervising engineers in the construction and installation of the station are Professor E. L. Chaffee, Department of Engineering Sciences and Applied Physics, Harvard University, and Professor W. H. Radford, Department of Electrical Engineering, Communications Division, M.I.T.

The 67-mile radius of WGBH, which hinges on the five states of Maine, New Hampshire, Massachusetts, Rhode Island, and Connecticut, has a population of approximately 5 million persons in 1,460,000 families. Since 14.4 per cent of all homes in this region now have FM radio receivers, WGBH began broadcasting to a potential audience of some 208,000 families or approximately 740,000 persons.

General Manager of the new station is Parker Wheatley, director of the Lowell Institute Cooperative Broadcasting Council, which will continue to present educational programs over Boston's commercial AM, FM, and TV stations. Since the Council began broadcasting on February 3, 1947 up to August 31, 1951, a total of 1,061 persons—faculty, alumni, students, and members of the community—have participated in 1,874 Council programs, totaling almost 838 hours of broadcast time over AM, FM, and TV stations. In that time, Council programs have won nationwide recognition with a number of awards, including the George Foster Peabody Radio Citation "for outstanding contributions to education through broadcasting during 1948," two First Awards from the Institute for Education by Radio, Ohio State University, in 1950, and a Citation from the 17th Annual *Variety Survey of Showmanagement* in 1950 for "an exciting adventure in New England adult education."

Students in many schools within the 67-mile radius of WGBH are being urged to form voluntary afternoon "listening groups" to hear great lecturers from the classrooms, full-length serious drama, and on Friday afternoons to "attend" the regular performances of the Boston Symphony.

NAEB Surveys TV in Los Angeles

APPROXIMATELY ONE-FOURTH, or 26 per cent, of the total program time during the week of May 23-29, 1951 was devoted to adult drama programs [according to a survey by the National Association of Educational Broadcasters] by the eight television stations serving the Los Angeles area. These programs were largely motion pictures. Within the broad classification of drama, western drama led all other types with slightly more than ten per cent of the total program time of the test week.

These statistics were disclosed when Seymour N. Siegel, director of radio communications for the City of New York, and president of the National Association of Educational Broadcasters, released Study No. 2 in the Organization's projected series of television monitoring surveys. Study No. 1 was made in New York City during the week of January 4-10, 1951. The Los Angeles study was financed by a grant from the Fund for Adult Education.

According to George E. Probst, chairman of the Committee to Supervise Monitoring Studies, "The NAEB is making these studies because of its interest in serving the entire broadcasting industry, the Federal Communications Commission, and the public by increasing the knowledge of current television programming. The Los Angeles monitoring study, along with the previous New York study and other projected television monitoring studies, should be useful in identifying trends in television broadcasting and should provide a basis for more intelligent planning by commercial and educational broadcasters alike."

Other members of the Monitoring Studies Committee were Richard B. Hull, director of Station WOI-AM-FM-TV, Ames, Iowa; Harold B. McCarty, director of Station WHA, Madison, Wisconsin; Parker Wheatley, general manager of Station WGBH, Boston, Massachusetts; and NAEB President Seymour N. Siegel.

The Los Angeles study was made by Dallas W. Smythe, research professor at the Institute for Communications Research, and professor of economics at the University of Illinois, and Angus Campbell, director of the Survey Re-

search Center and professor of psychology and sociology at the University of Michigan.

Professors Smythe and Campbell set up a monitoring room with nine television sets in a large suite of the Chateau Elysee in Hollywood, and employed a corps of 40 trained monitors. These were graduate students and advanced undergraduates at both the University of California at Los Angeles and the University of Southern California, as well as professional research interviewers.

These monitors operated under three basic rules:

[1] All the time when the station is on the air [not counting test patterns] was credited to some program.

[2] Time used for advertising. ["Advertising" meant the time used by a station on behalf of commercial purposes other than its own. That is, the promotion of the station or its programs was not considered to be advertising.]

[3] Classification of a program in accordance with the nature of its predominant elements. [Where a program contains two or more characteristics, each of which would suggest placing it in different classifications, the decision was made on the basis of the predominant element.]

The NAEB Los Angeles TV Report shows that after drama programs, the next largest single portion of the week was devoted to domestic programs [16 per cent] including telecasts on cooking, shopping, personal care, variety programs for housewives, and similar presentations.

News reports contributed 12 per cent of the total, a proportion considerably inflated by the telecasting over two Los Angeles stations of a series of "special events" programs in connection with a kidnapping in Southern California which shortly preceded the test week. These broadcasts amounted to approximately eight per cent of the total time on the air.

Children's programs and variety programs for general audiences each occupied ten per cent of the total time. Music of all types, although largely popular, took six per cent of the total programming. Eighty per cent of the total television time during the week of monitoring was taken up with the above type of programs.

The remaining time was taken up by a variety of program classifications,

none of which commanded more than a small amount of the total programming. Information programs, including travelogues, scientific presentations, information programs for children, and the like, took approximately three per cent. Programs dealing with public institutions, i.e., the Police Department, Los Angeles Harbor Authority, etc., took almost two per cent. Religion as a program class had less than one per cent of the total time. Public events and weather each amounted to less than one per cent.

Some types of programs which had been observed in other monitoring studies did not occur at all during the test week. There were no programs dealing with the fine arts or the dance. There were no programs during the week produced by or identified with an educational institution.

Fifty-eight per cent of all time during the so-called "adult hours" [seven to eleven each night] was devoted to drama, variety, and popular music. Programs classified as information, public issues, or public events took approximately the same proportion of time during these hours as they did during the week as a whole.

About three-fifths of the programming after eleven o'clock at night was given over to some form of drama, variety, or popular music. During the test week, a fifth of the time available during these late hours consisted of rebroadcasts from the scene of the Buena Park kidnapping. Among the late hours drama programs, crime drama had a preferred place with 11 per cent of the total program time, a higher proportion than in any other period of the day.

Approximately one-fifth of the so-called "domestic-hour" programming [week-days from sign-on to five p.m.] was devoted to housewives' variety programs. Cooking programs amounted to 11 per cent of the domestic time. Shopping and merchandising programs accounted for an additional three per cent.

Fifty-five per cent of all the program time devoted to children [five to seven p.m. week-days and from sign-on to seven p.m. Saturday and Sunday] was occupied by drama, half of which was western drama.

During the week monitored by the NAEB social scientists, one minute in six of Los Angeles television was devoted to advertising. Putting it another way, 18 per cent of the total time on the eight TV stations serving Los Angeles was taken up with advertising in one form or another, over 19 per cent if the Buena kidnapping broadcasts are not considered. However, the different stations varied substantially in this regard with one giving 26 per cent of its time to advertising as compared to approximately 14 per cent for another.

The greatest proportion of time given to advertising was in the domestic-hours, closely followed by the adult hours. Both of these periods devoted approximately one-fifth of their time to advertising.

For the purposes of this study, all televised advertising was classified by the scientists as either primary or secondary. Primary advertising consisted either of direct sales statements which occurred at points within programs or of similar statements less than three minutes in length during the station breaks between programs. Secondary advertising consisted either of straight advertising programs [longer than three minutes], the contents of which was primarily concerned with the sales message of the sponsor, or of so-called "inter-mixed" background advertising amounting to more than 50 per cent of the total time of the program.

There was a total of 551 hours and 49 minutes of TV programming available to Los Angeles viewers in the study week from the 7 Los Angeles stations, as compared with 564 hours and 35 minutes of programming available to New York viewers during the test week of January 4-10, 1951, from the same number of stations.

The National Association of Educational Broadcasters has had in mind, during the New York and Los Angeles surveys, and will have in mind during future surveys, several pertinent questions to which they are seeking answers. As Monitoring Studies Committee Chairman George E. Probst puts it:

The Committee believes that only through intensive research work . . . can the industry secure the necessary facts for an identification of the answers to such questions as: "Has the pattern of American television programming already been molded?", "What is this pattern?", "What are the changes in American television programming?", and "How does the American television pro-

gramming relate to and reflect the needs of the community?"

It is often said that television is a window on the world. The purpose of these studies is to show the shape of the world that is there revealed.

[concluded from page 14]

vised over WPIX three times a week, with material of value to science, English, social studies, and vocational guidance classes. The Newark *Science Lesson* has been of value to the intermediate grades. Robert Macdougall, WATV's energetic educational director, has prepared much valuable material for the teacher so that he can be well prepared for the use of the telecast. It is this type of preparation that is so essential for adequate teacher planning.

Our home economics teacher has used some of the various cooking and teen-age fashion programs with our girls. Handicapped by finances and equipment shortages, our girls, nevertheless, secured valuable information on cooking turkeys for their Thanksgiving dinner, on home freezing, and on teen age patterns of suitable styles for school and after school attire.

All of us should encourage the activities of the commercial stations in their educational efforts! Ignoring them can only result in more cowboy pictures, more wrestling, more puppet shows, and more silly comedians.

[concluded from page 16]

school is kept. In every way possible we present a real classroom to our audience—a true picture of the physical set-up as well as the materials and methods used in teaching. Because of the size of the set, and the necessity for the cameras to move in and out, we can use only ten pupils in our class scene. This is not, of course, typical of our class sizes but it is the only concession we have to make in the interest of putting on a really good show. Incidentally, the rest of the class may be present in the studios. In fact, we encourage them to come—and bring their principal! We believe that being present at the making of a telecast is a valuable experience both to the pupils and the school personnel. So, we invite any and all school personnel to "come see our shows." It is the administrative and supervisory staff that makes possible these telecasts but it is the children who are the "stars" with the classroom teacher the

"featured player." The schedule of reports is varied and includes such subjects as reading and science, design and creative drama, the violin and spelling, posture and social science, health and geography. The grades range from second [reading] to senior high school [democracy].

In closing this sketch on *Report to Parents* I want to stress the fact that the success of the series, and I think that I can safely say that it is successful, is due entirely to cooperation—cooperation on the part of WATV's staff and on the part of the entire school personnel from the Board of Education itself to the second graders who appear in the show.

[concluded from page 17]

[3] Appeal to listeners [reactions during broadcast, reactions after broadcast].

[4] Scripts and production [characters, dialogue, episodes, incidental music, acting, sound effects, transitions, pace of program].

[5] Utilization [before listening, after listening, during listening, continuing or cumulative activities].⁹

In summary, radio education specialists are generally agreed that broadcasts should be in good taste, be appealing, and be constructive. The programs should provide experiences not otherwise available to the listener, and, for the most part, these experiences should be informational and educational as well as entertaining. Programs, too, should be comprehensible to the listener, and the appeal should be universal.

Canada Makes Big Advance

The school use of radio in Canada has increased 80 per cent during the past two years. Figures released by the Department of Transport, Ottawa, show that the number of free receiving licenses issued to schools, through the Department of Education, has increased from 4,856 for 1948-49 to 6,764 for 1949-50 and to 8,252 for 1950-51.

Since the total number of schools in English-speaking Canada is now 25,265, the figures indicate that at least one-third of all English-speaking schools are now radio-equipped. The actual proportion is probably considerably higher, since the above figures take no account either of private schools, which are not entitled to free licenses, or of public schools using radio but not troubling to apply for free licenses.

⁹The Indiana School of the Sky Evaluation Sheet, Office of Radio Education, Indiana University, Bloomington, Ind., 2 pp.

Events—Past and Future

BBC Plans School TV

Plans are now being made by the BBC for education by television for a group of schools in Kent, Southern England. The first "pilot" program is expected to go out for a four-week period during next summer.

By the fall of 1952, a large number of Britain's schools will be able to take the televised educational program. It is estimated that by that time 80 per cent of the population will be within television range. There are more than 6,000,000 school children in Britain, so it is possible that more than 4,000,000 children will have a chance of video education, by next fall.

The schools chosen for the experiment are comparable to American high schools. Each will receive, from 3-3:30 p.m. daily for a five day week, a program of instruction either prepared in a BBC television studio or directly televised from some outside scene. The subjects these programs will cover are travel, science, current affairs, aesthetics, and industry.

In this small-scale test the entire costs will be paid by the British Broadcasting Corporation, but by the time the national test takes place—in the late autumn of next year—the schools will be expected to provide their own receivers.

New Program on CBS-TV

The best of the newest instructional films will be shown weekly by television as a half hour sustaining program called, *It's Worth Knowing*, on WCBS-TV beginning Saturday, February 2, at 5:30 p.m. The films will be introduced by a host educator, assisted by a specialist in the subject to which the motion picture relates. Occasionally students will participate in the discussion which follows the film. The discussions may center about the content and use of the film or they may explain how the film was made, slow motion effects, animation, telephoto lenses, etc. The "live" introduction helps people to enjoy the films.

The program has three major purposes: [1] to show parents and taxpayers the splendid new teaching materials in the audio-visual field and thus encourage their "moral" and financial support, [2] to bring to the attention

of teachers, supervisors, and administrators the best of the newest materials as they become available, thus serving as an "up-to-the-minute" preview medium, and [3] particularly through the "live" discussion part of the program, to demonstrate the best educational use of films. To accomplish the above it must be interesting—to catch and hold the television audience—and good educational materials are interesting when used well. As a further service, information as to where the films used on the program may be obtained locally will be given to those who write for it.

Most of the larger educational film producers have released to the program their immediate future production schedules so that subject areas in which new films will be available can be selected and publicized in advance. The first series of films, during the month of February, will relate to the theme, "Understanding Yourself and Others." The best of the new films in psychology and social relationships will be presented and discussed, with E. Carleton Moore, director of audio-visual instruction, Hempstead [N.Y.] public schools, as moderator.

The program is sponsored by the New York Metropolitan Branch of the Department of Audio-Visual Instruction of the National Education Association, of which Mrs. Esther G. Speyer is president. It was originated and is produced by Dr. Franklin T. Mathewson, supervisor of audio-visual education in the White Plains [N.Y.] public schools, who is acting as television chairman for this group of educators who have decided to do something constructive about television programs. Dr. Irene Cypher, associate professor and director of the New York University Film Library is chairman of the Film Selection Committee. She will be assisted by Edward Schofield, in charge of visual education for the Newark [N.J.] schools and president of the Educational Film Library Association, and others. The Association is paying producers for the use of their films on television.

The presentation is starting as a sustaining local program in New York City on WCBS-TV. It may go on the CBS network but it is more probable

that it will attain nation-wide distribution through kinescoping the "live" portions of the program for splicing to the actual film used. This would make a combined unit "package" which could be used by any TV station at any convenient time. Parents, teachers, and administrators who are interested in obtaining this program for their area should approach their local station and write to Dr. Mathewson.

Youth Forum Televised

When the WQXR Youth Forum was presented at the Third National UNESCO Conference on Wednesday evening, January 30, the discussion by "Junior" Conference Delegates on the subject, "Does UNESCO Point the Path to Peace?" was televised for the first time.

The telecast was seen on Channel 5 on Wednesday, January 30, from 8:00 to 9:00 p.m. and the radio transcription was broadcast over WQXR on Saturday, February 2, from 10:05 to 11:00 a.m., the program's regular time.

Presented at Hunter College Assembly Hall before an audience of delegates to the Conference, the group heard greetings from George D. Stoddard, chairman of the U. S. National Commission for UNESCO. The panel was made up of six junior delegates to the Conference and included as adult panel members Dr. Jaime Torres Bodet, director general of UNESCO, and James Reston, diplomatic correspondent of *The New York Times*. Dorothy Gordon acted as moderator.

Meet the Masters

World-renowned artists including Jascha Heifetz, Artur Rubenstein, Marian Anderson, and Gregor Piatigorsky will make their television debuts in a new half-hour program on NBC television to be presented on alternate Sundays under the title *Meet the Masters*, starting February 24 [NBC-TV, 5:30 to 6:00 p.m., EST].

The series was filmed for television by World Artists of which Rudolph Polk is president. This will mark the first program series of its kind in television. It will bring concerts into the homes of millions of listeners who have never attended a concert or recital in person. Listeners at home will have front-row tickets for recitals by some of the world's most distinguished in-

strumentalists and singers.

Meet the Masters will show music-making in its most human as well as its most professional aspects. Each program is built around a true-to-life episode or scene chosen to dramatize and illustrate the personality and art of the particular star.⁴

The Spring series opens with Jascha Heifetz as the first star on February 24. The second telecast, on March 9,

will feature contralto Marian Anderson, and the third, on March 23, pianist Artur Rubenstein. The fourth, on April 6, will feature the instrumental trio of Jascha Heifetz, Artur Rubenstein, and cellist Gregor Piatigorsky. The fifth concert, on April 20, will include the combined talents of the noted Spanish guitarist, Andres Segovia, and Metropolitan Opera singers Nadine Conner and Jan Peerce.

Idea Exchange

FREC Loans "The People Act"

Due to the great interest aroused by the original *The People Act* radio series both in this country and abroad and the continuing demand for recordings of the broadcasts, the Twentieth Century Fund has made arrangements to offer transcriptions of the entire series as a public service to educational institutions and radio stations and to citizen organizations for use in meetings and group discussions.

These transcriptions are now available on a free loan basis through the Federal Radio Education Committee [FREC] of the U. S. Office of Education. Each program is recorded on one double-face, 16-inch, 33 1/3 rpm disc and can be played on any play-back machine that will accommodate a 16-inch recording at the required speed. The transcriptions will be sent out together with a teaching and discussion guide which gives the background of the series and the individual programs, suggests related topics for discussion and provides a carefully compiled bibliography.

The original *The People Act* is a series of thirteen half-hour programs jointly produced by the "Living" program unit of the National Broadcasting Company and the Twentieth Century Fund. It was broadcast last winter by most of the stations in the NBC network and overseas by the Voice of America.

Democracy in action is the theme of the programs. Each episode tells the actual story of an actual American community where the citizens have been faced with a crucial everyday problem and have acted together to solve it. All programs feature on-the-spot tape recordings of the voices of the actual people who lived the stories.

Ben Grauer, usually the only professional in the cast, is narrator and El-

more McKee, who originated the series' idea, serves as field reporter. Heard on each program, also, is a guest speaker who cites findings on a nation-wide scale from Twentieth Century Fund investigations that may help other communities to understand and deal with similar local problems. All programs have appropriate musical settings. Wade Arnold was the producer of *The People Act* series and Lou Hazan wrote most of the scripts.

The stories cover a wide range, dealing with democracy in action in the fields of labor-management relations, soil conservation, education, housing, slum clearance, medicine, world trade, and others.

People who heard the original broadcasts wrote in from every state in the Union, from Canada, Alaska, Hawaii, the Philippines, from South America, and a number of European countries. Letters came from listeners in all walks of life, all age groups, all income brackets. It is a generally accepted fact that men seldom write fan mail. In the case of *The People Act*, they wrote more than half of it.

No less dramatic than the shows themselves is the story behind the idea. In 1947, former Chaplain of Yale University, Elmore McKee, went to Germany as a member of the Board of Directors of the Quaker self-help neighborhood center in a heavily damaged section of Frankfort-am-Main. He found the group of Germans with which he was associated eager to fathom this democracy about which they had heard so much and knew so little. Once they began to get the feel of it through association on an equal basis with Americans who were living a common life, doing a common job, and striving for a common goal with them, they began to practice democratic processes with

an intensity almost unknown where democracy is an accepted fact.

It came over McKee then, that perhaps in America we take our democracy too much for granted. He concluded that, in his own words, "If we maintain the spirit-fires of democracy in our local neighborhoods, we'll have plenty of democracy for export, because we'll have plenty of it at home."

And so, the idea of a voice to America was born. McKee went with his idea to the Twentieth Century Fund, and the idea eventually took concrete form in the pioneer *The People Act* series. A second series with Elmore McKee as executive director began on another network last fall by the Fund for Adult Education, financed by the Ford Foundation.

The Twentieth Century Fund suggests that schools, radio stations, citizen organizations, and others who wish to get information about the original *The People Act* transcriptions, write directly to Mrs. Gertrude G. Broderick, Federal Radio Education Committee, U. S. Office of Education, Washington 25, D. C. Since it is anticipated that the demand will be heavy, those who wish to borrow recordings should write promptly, giving complete information as to which programs they wish and when they would like to use them. The only expense to the borrower is the cost of the *return* insured parcel post shipments of the recordings.

The complete schedule of programs in the original *The People Act* series follows:

[1] "Miracle on the Mount," Bat Cave, North Carolina—Through the zeal and devotion of a selfless young doctor, people in a remote mountain valley act to build themselves a hospital.

[2] "Partners in Velvet," Stonington, Connecticut—The owner of a weaving mill acts to change the relationship with his workers from bitterness under his father's regime, to mutual understanding and respect under his own.

[3] "A Prairie Noel," Morganville, Kansas—The citizens of a tiny Kansas town acting "to do one constructive thing for peace" affiliate themselves with a tiny French town, and, incidentally, give an object lesson in two-way world trade.

[4] "The Sun Shines Bright," Kentucky—The dramatic story of civic awakening across the Blue Grass State typified by a veteran-student campaigning for legislative reform and a doctor's wife working for better health services in one-room schools.

[5] "The Sylvania Story," Sylvania, Arkansas—Fifty-one farmers acting together to save the gutted soil inherited from their forebears, form a soil conservation district and, in so doing, discover a new solidarity.

[6] "Home Is What They Made It,"

Lorain, Ohio—Thirty-nine young war veterans act to overcome the delays, frustrations, and high costs of construction by building each other's homes with their own hands in off-time hours.

[7] "The Women Did It," Lawton, Oklahoma—Women, working as a group, lead a whole community to clean up a slum area, to improve the city government, and to organize an expanded social service.

[8] "Crusade in Baltimore," Baltimore, Maryland—Aroused citizens organize to enforce the local Housing Code to make existing tenements more livable at a time when housing materials for new construction are hard to get.

[9] "Cloth of Many Colors," New York City—A group of dauntless labor leaders strive over a period of years to bring about mature collective bargaining in the once-turbulent dress industry—one of the country's largest.

[10] "The City That Refused to Die," Decatur, Alabama—A community that faced ruin when its main industry left town works out its own destinies without benefit of outside help.

[11] "As the Children Go," Haddon Township, New Jersey—A group of citizens campaign to educate the public which voted against the expansion of over-crowded schools so that when the issue comes up again at a special election, it wins unanimously.

[12] "Red Clay and Teamwork," Carrollton, Georgia—Under strong spiritual leadership, a county discovers the power of teamwork, organizes a service council and lifts itself to new levels of prosperity and well-being.

[13] "Our Partner: The Public," Toledo, Ohio—Industry and labor leaders of the world's glass capital, once torn by labor strife, unite with the public to make it a proving ground for peaceful labor-management relations.

DC Schools Learn Music Through TV

Some 200 District of Columbia school children received their first lessons in music via television nearly a year ago.

On Wednesday, March 15, 1951, school officials and Television Station WNBW put on the 45-minute TV class—the first tried in the Washington area. It was received by the pupils scattered in five elementary schools.

Everybody concerned proclaimed the first TV classroom a success. The experiment continued weekly for seven weeks, ending April 26. Youngsters participating were tested at the end of that time to see if the classes learned enough to justify a continuance of the program.

Dr. Carl F. Hansen, associate school superintendent, said television was no substitute for the classroom teacher. He added:

But, it can be used to bring the skills of the music and art teachers to every classroom in the city. He learned from the first lesson that the students do more than watch the screen. They participate.

The teacher in the first experiment was Mrs. Emma Nauman of the Patterson elementary school. Her sixth-grade class was at the television studio in the Wardman Park Hotel to furnish atmosphere and participate.

Other classes in the Cooke, Murch, Takoma, Grant, and Kingsman elementary schools took part via television sets installed in their rooms.

The programs were in two sections—musical theory and singing followed by 15 minutes of instruction in how to play an instrument. A specialist in instrumental music gives the instructions.

The music lesson telecast was similar to a regular music lesson given in the schools under normal conditions with a few concessions to the TV cameras trained on the instructors.

During the first telecast, after a few minutes of flute instruction, the students at the studio and in the schools were able to play "Mary Had a Little Lamb" well enough to be recognizable.

USC Completes TV Studio

A completely equipped television studio was put into operation on the University of Southern California campus shortly after the first of the year. Simultaneously, SC expanded its educational program in television.

First of its kind at any college or university in the West, the SC television studio was built and equipped at a cost of more than \$100,000 as a gift of Captain Allan Hancock, chairman of the SC board of trustees and director of the Hancock Foundation for Scientific Research.

The studio is able to relay live programs to Mt. Wilson for telecasting by any of the seven commercial TV stations in Los Angeles. Thus the SC studio serves as a "remote" for all existing channels and permits extension of the University campus into homes throughout the Southland.

Remodeling of part of Hancock Hall provides quarters for the TV studio.

Latest type of TV equipment has been installed. It consists of two studio cameras, 1,000 feet of cable which permit the cameras to be taken into scientific research laboratories in Hancock Hall, a film chain camera for projection of movies and slides, monitoring sets for the control room, generators, and lights.

Starting with the spring semester February 7, SC is offering for the first

time in the nation an academic degree of Bachelor of Science in Television. A new Department of Telecommunications has been set up in the College of Letters, Arts, and Sciences by the curriculum committee.

A Bachelor of Arts degree in radio and television, which SC has been granting for five years, will still be available to students majoring in these fields but who do not wish to take the complete specialized curriculum required for the new degree.

A Certificate in Television will be offered persons already employed in the TV industry and related fields who complete 60 units of professional courses through University College, the late afternoon and early evening division of SC.

The new Department of Telecommunications will offer courses in television production, writing, acting, programming, management, advertising and sales, music, and TV facilities.

SC was one of the pioneering universities in the television field, and began giving classes in TV three years ago.

SC's educational program, *TV University*, ran 103 nights on a local station last year and won the "Emmy" for excellence from the Hollywood Academy of Television Arts and Sciences.

Captain Hancock gave SC its FM radio station, KUSC, which went on the air October 25, 1946. It broadcasts seven hours daily.

William H. Sener, associate professor, who has been head of the radio-television department five years, will continue as head of the new Department of Telecommunications.

Recently two plans for closer cooperation in the functioning of the various educational organizations have been considered. One, concerning all the existing groups, was recently printed in some detail in the *N.A.E.B. News-letter*. Another involves only AER and DAVI and was discussed at some length at the AER meetings in Chicago, held in conjunction with the School Broadcast Conference in December. Both of these plans require much further investigation before any details can be developed. Any proposals will be submitted to the membership before action is taken.